

VOLUME THREE

# **The Guitar Works of AGUSTÍN BARRIOS MANGORE**



**The First Definitive Collection of  
Agustín Barrios Mangoré  
Edited by Richard D. Stover**

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## Biography Of Agustín Barrios Mangoré

Agustín Pío Barrios (b. May 5, 1885, d. August 7, 1944) was the greatest virtuoso guitarist/composer of the first half of the present century. Born in the small town of San Juan Bautista de las Misiones in Paraguay into a large family which esteemed both music and literature, he began to play the guitar at a very early age. He received his primary education in a Jesuit school where he utilized his guitar in the study of harmony. His first formal instructor, Gustavo Sosa Escalda, introduced young Agustín to the Sor and Aguado methods, as well as pieces by Tárrega, Viñas, Arcás, and Pargá. By the age of 13 he was recognized as a prodigy and given a scholarship to the Colegio Nacional in Asunción where, in addition to music, he distinguished himself in mathematics, journalism and literature. He also studied calligraphy and was a talented graphic artist.

Barrios, a great lover of culture, was quoted as having said, "One cannot become a guitarist if he has not bathed in the fountain of culture." In addition to Spanish he also spoke *Guaraní*, the native tongue of Paraguay. He read French, English and German and was keenly interested in philosophy, poetry and theosophy. He exercised daily and enjoyed working out on the high bar. He was warm, kind-hearted and spontaneous. Musically he was a tremendous improviser, and many stories are told of his completely spontaneous improvisations (many times in concert). His astounding creative facility enabled him to compose over 300 works for the guitar!

In his music we find truly inspired creativity combined with a total technical dominion of the guitar's harmonic capabilities. His knowledge of harmonic science enabled him to compose in several styles: baroque, classic, romantic and descriptive. He composed preludes, studies, suites, waltzes, mazurkas, tarantellas and romanzas, as well as many onomatopoeic works describing physical objects or historical/cultural themes. His most famous piece, *Diana Guaraní*, reenacted the War of the Triple Alliance which took place in Paraguay in 1864, complete with cannons, horses, drums, marching, and explosions! He also played a good deal of popular music, many of his finest compositions based on the song and dance forms found throughout Iberoamérica (cueca, choro, estilo, maxixe, milonga, pericón, tango, zamba and zapateado).

In 1932 he began to bill himself as "Nitsuga Mangoré – the Pagannini of the Guitar from the Jungles of Paraguay." Nitsuga (Agustín spelled backwards) and Mangoré (a legendary Guaraní chieftain who resisted the Spanish conquest) were used by Barrios for several years, after which he dropped this pseudonym to become simply Agustín Barrios Mangoré.

In addition to Paraguay, Barrios lived in Argentina, Uruguay, Brazil, Venezuela, Costa Rica and El Salvador. In these countries, as well as Chile, Mexico, Guatemala, Honduras, Panamá, Colombia, Cuba, Haití, Dominican Republic and Trinidad, he concertized continually from 1910 till his death. From 1934-'36 he was in Europe, playing in Belgium, Germany, Spain and England.

Perhaps over a hundred of his works still survive, either in manuscript or on the many 78 rpm records he made (over 30 records on 4 different labels). In addition to his own works, he played hundreds of other pieces, including all the standard works in the guitar repertoire up to that time (transcriptions of Bach, Haydn, Mozart, Beethoven, Chopin, Albéniz, Granados, as well as works of Sor, Aguado, Giuliani, Costé, Tárrega, Tórroba and Turina).

One can appreciate in Barrios Mangoré a logical expansion of techniques defined by masters such as Sor and Tárrega, carried to an even higher level of expressiveness and technical expertise. The legacy of his genius is a priceless one for all lovers of the guitar.

Richard Stover

## 5

[illegible]

EL 2604



C5 C7 C5  
 C5 C7 C5 C7  
 C12 C5 C7  
 C12 C10 C7 C9  
 C9 C7 C9  
 C5 C7 C5 C7  
 C12 C5 C7  
 C12 C10 C9 C7 D. C. al Fine

*ff poco accel.* *meno mosso* *rall.*

# Una Limosna por el Amor de Dios

7

(Gran Trémolo)

(An Alm for the Love of God)

May, 1944, San Salvador  
El Salvador

AGUSTÍN BARRIOS MANGORÉ

Andantino

*ritard.*

*a tempo*

*simile*

*rit.*

C3

C5

C4

C3

EL 2604

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation is highly technical, featuring complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Various chords are indicated above the staves: C9, C10, C3, C5, C2, C7, C6, and C12. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. The music is arranged in a continuous flow across the staves, with some staves containing multiple measures of music. The overall style is that of a classical or contemporary guitar piece.

C7 C5 C2  
 C4 C9 C4 C7 C4 C5 C6 C2 C2 C4 C7 C4 C9  
 Fine  
 rallentando rit.

# Mazurka Apasionata

(Impassioned Mazurka)

AGUSTÍN BARRIOS MANGORÉ

Intro.

Mazurka

C7

C8

C9

C7

C10

C10

C5

C12

harm 7

harm 12

harm 7

harm 12

harm 12

harm 7

C7

C9

To Coda

C10  
 C10  
 C7  
 C4  
 C8  
 C8  
 C5  
 C7  
 C8  
 C2  
 C4  
 C4  
 C7  
 C4  
 C4  
 C6  
 C8  
 C7  
 C4  
 harm 7  
 harm 12  
 harm 12  
 accel. - - - - - rit. - - - - - a tempo



# Estudio de Concierto

## (Concert Study)

AGUSTÍN BARRIOS MANGORÉ

The musical score is written on a single staff in treble clef, key of D major (two sharps), and 2/4 time. It consists of seven lines of music. The first line begins with a C2 fingering bracket and includes the instruction 'i m i m' above the notes. The second line has a 'simile' instruction. Various fingering numbers (0-4) and C2/C4/C6 brackets are used throughout the piece to indicate specific techniques and fingerings.



0 2 4 3 0 1 3 1 C2

0 1 3 4 2 1 1 1 2 3 4 3 1 0 1 0 C2

1 2 1 4 4 1 4 1 2 2 4 1 3 C4 C2

4 3 0 2 0 2 0 1 1 3 4 1 1 3 4 C7 C2

3 1 2 1 2 1 4 1 3 1 2 C6 C4 C2

4 3 1 2 1 1 0 0 4 1 2 3 1 3 2 4 2 C2

4 1 2 0 2 4 0 1 1 2 1 4 1 1 3 1 4 1 2 C4 C2

*m i p i a i m i*

C5 C4 C2 C4  
 C6 C7  
 C4 C6  
 $\frac{1}{2}$ C2 C4  
 C2  
 ① ② ③ ④ ⑤ ⑥

The musical score is written for guitar in D major (two sharps: F# and C#). It consists of eight staves of music. The notation includes various guitar-specific markings:
 

- Staff 1:** Features a sequence of eighth and sixteenth notes with fret numbers: 2, 1, 1, 3, 4, 1, 2, 1, 2, 1, 2, 4, 1, 2, 4, 0, 2, 4, 0, 1, 2, 4, 1, 2, 0, 2, 3, 4.
- Staff 2:** Continues the melodic line with fret numbers: 0, 4, 0, 1, 4, 2, 3, 0, 1, 1, 3, 4. A natural harmonic C2 is marked above the staff.
- Staff 3:** Further melodic development with a C2 harmonic.
- Staff 4:** Melodic progression with a C2 harmonic.
- Staff 5:** Melodic progression with two C2 harmonics.
- Staff 6:** Melodic progression with a C2 harmonic and a C5 natural harmonic.
- Staff 7:** Melodic progression with a C2 harmonic.
- Staff 8:** The final staff, ending with a C5 natural harmonic and a 'Fine' instruction. Fret numbers 2, 1, 2, 1, 0, 2, 1, 4 are shown below the staff.

# Estudio (Study)

17

October, 1940, San Salvador  
El Salvador

AGUSTÍN BARRIOS MANGORÉ

Allegro

C7 C9 C2 C4

EL 2604

EL 2604

EL 2604

# Las Abejas

(The Bees)

AGUSTÍN BARRIOS MANGORÉ

Ad lib. *Allegro brillante* *simile*

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

[illegible]



2

Ad lib.

harm 7

Allegro brillante

3 *sim.*

C2 C7

C2 C7 C3

2 1 4 2 4 3 1 6

C10

*Fine*

# Minueto en La

(Minuet in A)

1/2 C10

C8

C4

C4

To Coda

C2

C5

C7

C2

C7

C5

D. C. al Coda

Coda

C5

The musical score is written for guitar on a single staff in treble clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece is titled "Minueto en La" with the subtitle "(Minuet in A)". The score consists of several lines of music, each containing various musical notations such as notes, rests, and fingerings. Chord symbols (C10, C8, C4, C2, C5, C7) are placed above the staff at specific points. The piece concludes with a "Coda" section. The score is numbered "EL 2604" at the bottom left.

Musical score for guitar, featuring a key signature of two sharps (F# and C#) and a 2/4 time signature. The score consists of ten staves of music, with various chord labels (C5, C7, 1/2C10, 1/2C7, C4, C2, C7, C2, C7, C5, C8, C4, C2, C5) and fingering numbers (0-4) indicating specific techniques and fingerings. The piece concludes with a "Fine" marking.

## 25

This page of musical notation is for a guitar piece in D major. It contains ten staves of music. The notation includes various chords such as C2, C4, 1/2C2, 1/2C7, C7, C6, C1, and C2. It also features techniques like 'harm 12th' (harmonic 12th fret) and 'rit.' (ritardando). The piece concludes with a 'D. S. al Fine' instruction. The notation is written in a standard guitar notation style with a treble clef and a key signature of two sharps (F# and C#).

AGUSTIN BARRIOS MANGORE

mf

pizz.

rit.

f

mf

p

rall.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

harm 5

The musical score consists of six staves of music, primarily for guitar, with some parts for other instruments.

- Staff 1:** Features a melody with chords C4, C2, and C7. Includes a "harm 7" (harmonic 7th) instruction.
- Staff 2:** Continues the melody with chords C9, 1/2 C9, C7, and C9. Includes a "3 4" (triple and quartet) instruction.
- Staff 3:** Continues the melody with chords C7 and C2. Includes a "3 4" (triple and quartet) instruction.
- Staff 4:** Features a melody with chords C9 and C7. Includes a "3 4" (triple and quartet) instruction.
- Staff 5:** Features a melody with chords C7 and C2. Includes a "3 4" (triple and quartet) instruction.
- Staff 6:** Features a melody with chords C7 and C2. Includes a "3 4" (triple and quartet) instruction.

Other instruments and techniques include:

- tambora:** Indicated by a dashed line and a "1" (first ending) instruction.
- fagote (pizzicato):** Indicated by a dashed line and a "2" (second ending) instruction.
- D. C. al Fine:** Indicated by a dashed line and a "3 4" (triple and quartet) instruction.

# Córdoba

(from Suite Andina)

AGUSTÍN BARRIOS MANGORÉ

The musical score for "Córdoba" is written for guitar in 3/4 time. It features a variety of chords and fingerings. The first system includes chords C5, C3, C2, C1, and C3, with fingerings 1, 2, 3, 4, 5, and 0. The second system continues the melody with chords C3, C1, and 1/2 C3. The third system includes a "To Coda" section marked with a circled cross. The fourth system includes chords C5, C3, C2, and C1. The fifth system includes chords C1 and C3. The sixth system includes chords C1 and C3. The score is divided into six systems of staves.

Musical score for guitar, page 29. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a series of chords and melodic lines with fingerings (1, 2, 3, 4) and a dynamic marking of  $\frac{1}{2}C5$ . The second staff continues the melodic development with various rhythmic patterns and fingerings. The third staff includes a section marked  $\frac{1}{2}C12$  and  $\frac{1}{2}C5$ , followed by a section marked  $C3$ . The fourth staff features a section marked  $C5$  and a double bar line with a repeat sign. The fifth staff is marked  $\oplus$  Coda and includes a section marked  $D. C. al Coda \oplus$ . The sixth staff concludes the piece with a *Fine* marking.



# Aire de Zamba

(from Suite Andina)

AGUSTÍN BARRIOS MANGORÉ

⑥ = D

harm 12

Handwritten: B4

The musical score consists of seven staves of music in G major (one sharp). The notation includes various fretboard diagrams with fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and chord markings (C5, C8, C7, C3, C4, C2, C6, C10). The piece concludes with a 'Fine' marking and a 'ritard.' instruction.

# Julia Florida - Barcarola

AGUSTÍN BARRIOS MANGORÉ

⑥ = D

*a tempo*

*poco rall.*

C2

harm 12

C9 C7 C4

*rit.*

*a tempo*

To Coda

C2

*rallento poco*

*a tempo*

C2

harm 12 harm 12

C4

[illegible]

# Preludio op. 5, no. 1

(Prelude)

AGUSTÍN BARRIOS MANGORÉ

⑥ = D

C3

C5

C3

C5

C3

C3

C3

1/2 C3

C2

1/2 C3

To Coda ⊕

2 4 0 1 0 3 1 0

1 2 4 2 0 1 4 3

C5

4 3 2 1 3

1/2 C7

3 1 1 1 2 2

2 1 3 4 2 4 1 4

C5

1 3 4 2

C3

1 2 4 3

2 1 4 1 0 2 4 3

1 0 4 0 0 1 0

C5

1 3 2 1 3 1

4 3 1 4 3 1 4 1

C2

2 1 1 3

C1

1 2 4 3

0 3 4 1

C3

1 4 1

C1

2 3 1 4

2 3 4 1

1 0 2 3

4 1 2

4 1 3

C3

4 1 3

1 3 2

1/2 C10

4 1 3

2 1 1

4 1 4 2

3 2 1 2 3 2 3 4

harm 12

C10

2 1 1

1 2 3

C8

2 1 1

C5

1 3 2

3 4

C1

1 3 4

2 1 1

C3

1 3 2

1 3 4

0 3 2 4 2 1 C2 1 2 1 2 4 1 C3 1 1 1 4 1

C6 1 1 3 C5 1 1 3 3 1 2 0 C7 2 1 1 3 1 2 4 3 C6 0 3 4 1

C8 1 4 2 1 C10 1 2 4 C8 1 2 3 4 2

1 3 4 2 3 4 1/2 C10 3 1 4 5 1 3 2 1 2 3 1

3 4 1 2 C7 1 1 4 2 1 1 C3 3 1 1 1 2 3 1

C1 1 1 3 2 3 4 1 1 3 2 0 3 1 3 C4 3 2 1 1 2 4 1

1/2 C7 0 1 1 4 4 1 3 2 1 3 4 2 4 C8 2 4 3 1 4 1 3 1

1 1 4 3 1 2 C8 3 2 1 1 4 1 4 1 3 1 1 1 3 1 2 1

C5 3 1 1 2 4 2 4 3 2 1 2 4 3 C6 3 2 1 1 4 1 4 1

37

C8 C6

C5 C4 C3

C3 C3

D. C. al Coda ⊕

⊕ Coda

C7 C1

C3

C3

Fine



# Arabescos - Estudio No. 4

(Arabesques - Study No. 4)

AGUSTÍN BARRIOS MANGORÉ

⑥ = D

C6

③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

To Coda

C10

C8

C6

1/2 C6

C10

C10

1/2 C10

C8

The musical score consists of seven staves of music, primarily in treble clef. The notation includes various chords and fingerings:

- Staff 1:** Starts with a  $C7$  chord, followed by a  $C6$  chord. The piece concludes with *D. C. al Coda* and a circled cross symbol.
- Staff 2:** Labeled  $\oplus$  Coda. It features a series of eighth and sixteenth notes with fingerings (1-4) and circled numbers (1-4).
- Staff 3:** Contains a  $C7$  chord and a  $C5$  chord. It includes fingerings (1-4) and circled numbers (1-4).
- Staff 4:** Continues the melodic line with fingerings (1-4) and circled numbers (1-4).
- Staff 5:** Features a  $C6$  chord and includes fingerings (1-4) and circled numbers (1-4).
- Staff 6:** Continues the melodic line with fingerings (1-4) and circled numbers (1-4).
- Staff 7:** Concludes the piece with a  $C5$  chord and a *Fine* marking. It includes fingerings (1-4) and circled numbers (1-4).

# Alegro Sinfónico

(Symphonic Allegro)

AGUSTÍN BARRIOS MANGORÉ

⑥ = D

*f*

C2

C2

C3

*cresc.*

3

The page contains seven staves of musical notation, likely for guitar, with various fretboard diagrams and fingerings. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The staves are connected by a single horizontal line.

- Staff 1:** Features a sequence of chords and melodic lines. Fingering numbers (1-4) are indicated above the notes. Chord labels C2, C5, and C7 are placed above the staff.
- Staff 2:** Continues the sequence with more complex fingerings and a 'cresc.' (crescendo) marking below the staff.
- Staff 3:** Includes a 'cresc.' marking and a 'C5' label above the staff.
- Staff 4:** Features a 'C5' label above the staff and a '4' fingering number.
- Staff 5:** Includes a '1/2 C4' label above the staff and a '4' fingering number.
- Staff 6:** Features a 'C2' label above the staff and a '4' fingering number.
- Staff 7:** Includes a 'C2' label above the staff and a 'C1' label above the staff.

Musical score for guitar, page 42. The score consists of seven staves of music in D major (two sharps). The notation includes various guitar techniques such as triplets, slurs, and fingering numbers (1-4). Key markings include *cresc.*, *p*, *rall. poco*, and *a tempo*. Specific notes are labeled C1, C2, and C5. The score concludes with a final chord marked with a circled 6.

**Ponticello**

C4 C5 C6

$\frac{1}{2}$ C7

C7 C10

*cresc.* *f* *ff* *Fine*

# Vals op. 8, no. 4

(Waltz)

AGUSTÍN BARRIOS MANGORÉ

Intro. C9 C10 C2 C3

⑥ = D

Tiempo de vals con brio

C10

To Coda ⊕

menos vivo y con gracia

C5 C3 C8 C5

**Trio**

*Lento*

*muy expresivo*

Chords: C7, C9, C2, C4, C1, C2, 1/2 C3

Ornaments and Trills: Various musical notations for ornaments and trills are present throughout the score.

Dynamic Markings: *muy expresivo*



CS

*D. S. al Coda*  
(2nd time only)

Campanella

*movido poco a poco* *accelerando*

CS C4 C2

C2

*poco rit.*

*a tempo* *poco a poco accel.*

3 1 0 2 3 1 3 1 0 2 3 1 3 1 0 4 3 1

*brillante*

2 0 3 1 2 1 2 0 3 4 2 4

④ . . . . . *simile* *poco dim.*

C7 C2

*Coda* C3 C5 C6 C10

C8 C7 C7 C3

*poco rall.*

② 1 2 4 1 2 3 4 4

*veloz.*

② ③ ④ ⑤

*Fine*

"A mi querido y aventajado discípulo D. Dionisio Basualdo."  
 "To my dear and talented student D. Dionisio Basualdo."

**Allegretto grazioso**

EL 2604

49

Measures 49-58 of the musical score. The notation includes various fretboard positions (C3, C5, C8, C1, C2, C4, C6, C7) and includes fingerings, slurs, and a "D. C. al Coda" instruction. The final measure is marked "Fine".

# Tua Imagem - vals

(Your Image - waltz)

⑤ = G  
⑥ = D

C5 C8 C10

C8 C5 C7 C9 C5

C5 C7 C8 C5

C5 C2 Fine

C2

harm. 8

D. C. al Fine

# Confesión - romanza

(Confession - romance)

AGUSTÍN BARRIOS MANGORÉ

Moderato  
con alma

⑤ = G  
⑥ = D

C2

C4 C5 C9 C5

C4 C5

To Coda

accel.

C7 C5 C4 C4

$\frac{1}{2}$ C2 C2

0

C4 C2 C3 C4

C4

C4

C6 C5

C7 C3 C9 C11

$\frac{1}{2}$ C10 C9  $\frac{1}{2}$ C7 C5

C7 C5 C7 C5 C3 C7 C5 C3

$\oplus$  Coda  $\frac{1}{2}$ C3  $\frac{1}{2}$ C7

harm. 12 harm. 12 harm. 12 harms.

D. C. al Coda

harm. 7 rit.



# Choro da Saudade

(Nostalgic Choro)

AGUSTÍN BARRIOS MANGORÉ

Choro

⑤ = G  
⑥ = D

*f* *p*

C2 C3 C5

C5 C1 C3

C5 C7

To Coda ⊕

2 C3 C2 ½C2 C2

C3 C3 C2 C3

C5

C3 C5 C7  
 C5 C3 C3 *D. S. al Coda*  
 C7 C3 C2  
 C10 C9 C6 C7 C2  
 C7 C10  
 C5 C7 C6 C7 C2 C5  
 1 ½ C3 2 C2 ½ C2  
 C2 C3 C3 C3

*rall.*

The musical score is written on a single staff in a key with one flat (B-flat). It consists of seven systems of music. The first system includes a  $\frac{1}{2}C5$  chord. The second system includes C3, C5, C7, and C5 chords. The third system includes C3 chords. The fourth system includes C3 and C5 chords. The fifth system includes C1 and C3 chords. The sixth system includes C5 and C7 chords. The seventh system includes C5 and C3 chords, ending with a *Fine* marking. The score includes various guitar techniques such as triplets, slurs, and specific fingerings (1, 2, 3, 4, 0) for each note.

"A memoria de Américo Piratininga de Camargo."  
 Sao Paulo, Brazil

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